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F. SIMONSON, . . . EXPERT

WITH THE DEALERS
(Continued from Page 2)

week on the Aquitania to reopen his galleries, No. 707 Fifth Ave., for the season.

Messrs. Mitchell and Robert Samuels of P. W. French and Co., 6 E. 56 St., did not leave N. Y. for any length of time the past summer, but took occasional days off at their country residence at White Plains, N. Y. They are now at the galleries.

Mr. Edward F. Bonaventure, who returned from Europe in the early summer, has been busily engaged in superintending the moving into and fitting up of his new galleries at No. 536 Madison Ave. These, when fully completed, will be exceedingly handsome and well adapted to the display of the fine prints, biblots and rare and fine old books, etc., of which this house makes a specialty.

M. Arnold Seligmann, of Arnold Seligmann and Rey, 7 W. 36 St., has been traveling in Europe of late and may come to N. Y. in the early winter. Mr. Emil Rey, who is now in Paris, is expected to return late this month.

Mr. N. E. Montross, of 550 Fifth Ave., spent the summer mostly at his residence at White Plains, N. Y., making his customary motor trip to the Isle of Orleans, near Quebec, to visit Horatio Walker. He is now at his galleries preparing for his first exhibition of the season—a most important one of a representative collection of the works of that extraordinary painter and genius, Vincent Van Gogh, secured from the artist's family, to open Oct. 23.

Mr. Robert Macbeth, of the Macbeth Galleries, No. 450 Fifth Ave., spent part of the summer at his country residence at Orange, N. J., and part at Quogue, L. I. He is now preparing at his galleries the first of the season's exhibitions, one of works by Ben Foster, Gardner Symons, Haley Lever and Hovsep Pushman, to open Oct. 18. Messrs. Miller and McIntyre have made N. Y. their headquarters during the summer and are now at the galleries.

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OBITUARY

(Continued from Page 4)



Anders Zorn

The sudden death of Anders Zorn Aug. 22 last, which, owing to the sudden illness of the late W. H. de B. Nelson, associate editor in charge of the ART NEWS, received scant notice in the Sept. 16 issue, robs the world of one of its most celebrated artists. The loss is not simply that of Sweden alone. Zorn's fame was more than national. He was appreciated as much in Chicago as in Stockholm. His work is eagerly sought after in London, and is to be found in the portfolios of the most exclusive connoisseurs in Paris. He was a cosmopolitan in an age when cosmopolitans are becoming scarce in number despite the shrinkage of the world and the closer communion of the great nations of the earth.

The following appreciative review of the life and work by Mr. Hugh Stokes recently appeared in the London Queen.

Romance of Zorn's Life

"Zorn's life was a romance. Old Vasari says that Giotto was found by Cimabue tending sheep and sketching his lambs with a stick of charcoal on a flat stone. Recent commentators invite us to disregard such a legend. In Zorn's case the story is absolutely true. He was born in 1860 at Mora in the heart of Sweden. His father was a brewer, of German origin, and his mother was the daughter of a Mora peasant family. Zorn was brought up by his maternal grandfather, and part of his youth was occupied in watching the family's cattle and sheep and driving them to the grazing fields. He drew and sketched the beasts, and in order to colour his work he used the juice of wild strawberries, whortleberries and like plants. He also attempted to carve the animals in wood, and his earliest ambition was to become a sculptor.

"His father having died, half a dozen friends made up a little purse of some £20 in order that he might study at the Academy of Art in Stockholm. His poverty in these early days was extreme. He had not a shirt to his back. In 1880 he was commissioned to paint several portraits at £7 apiece. Such affluence staggered him. He gave up sculpture for painting in water colors, and in 1881 he left Stockholm for the Grand Tour.

"In England Zorn painted at St. Ives, and a Cornish canvas was bought by the Luxembourg. In London he met a fellow-countryman, Axel Haig, who taught him how to etch. Haig's ponderous etchings of cathedrals and castles had a reputation forty years ago which they have not altogether retained. That the begetter of such huge and elaborate plates should have inspired Zorn's delicate fantasies is one of the many ironies in the history of art. With Zorn water color painting went the way of sculpture, and he devoted much of his energy to the oil medium and the etching needle. As a painter he acknowledged the influence of Velazquez, Zurbaran, Ribera and Hals, and there are more traces of Hals than any of the three Spaniards. With modern artists he may be compared with Sargent, but, if his brush is more animated than that of the American master, it is decidedly less subtle. Mr. Sargent has a deeper insight into the character of his sitter. Zorn has been said to lack psychology in his portraits. The charge is not altogether true, and the wonderful portrait of Coquelin cadet must procure absolution. Zorn shows us the living man, the actor, the connoisseur, the critic, of a sensibility and nervous irony so acutely and finely tempered that at last the overwrought brain collapsed in vacuity. This portrait can hold its own with anything in the modern schools, and Zorn painted it quite early in his career.

A Cosmopolitan Artist

"Zorn's cosmopolitan reputation is easily to be explained. He was not only a great artist, but also an untiring traveller. From the age of twenty until within the last few years he seems to have wandered from country to country as if his uneasy soul could discover no abiding place. He was little more than a boy when he first left Stockholm for a flying visit to London and a hurried dash to Spain and North Africa. He toured Italy exhaustively, and he was so often in Paris that the Germans described him as a French artist. He visited Cuba and Mexico. Like many Scandinavians he found a second home in the U. S., for he must have made at least ten journeys to America. Wherever he went he gathered impressions of travel and filled his sketchbooks with the most patient detail. Thus he built up a large circle of admirers. Millionaires commissioned his portraits, and every edition of a new etching was divided into three equal portions—one for the Continent, one for England, and one for the U. S.

His Great Simplicity

"A second reason for his popularity is, perhaps, more important than the first. As an artist Zorn is extremely easy of comprehension. He is never above the heads of the crowd. His work calls for no critical exegesis. He is distinctly not an 'intellectual'; indeed, there is a sensuousness about many of his paintings and etchings—in color and composition as well as in treatment of subject—which appeals to the man whose boast is that he knows nothing about art, but knows what he likes. Zorn indulged in no wild experiments. He was content to register form and light and atmosphere with an extraordinary and unerring accuracy. His water colors and oils are little known in England, although occasionally one may be seen in Paris. They are mostly to be found in Sweden, Germany and America. He loved clean, strong color, and strong color is always a straight way to the heart of the average man and woman. We are all savages under the veneer of civilization, and savages love color, and are not afraid to display it. We are a trifle ashamed of a primeval instinct.

Zorn as an Etcher

"Zorn's fame, however, rests upon his etchings. His paintings are not easy to find, but the etchings are in every public museum, and they must now number over 300. His plates have no outstanding distinction until about 1890. Then he produced masterpiece after masterpiece. The very rare 'Madame' (Continued on Page 6)

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